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Percussion Studio Syllabus for Lessons in MPS 2020/2021

12 lessons per semester and depending on the degree program they will be either Half-hour (y), Online: 40 minutes performance portion with a 10 minutes video conference discussing personal evaluation and reflection, or for Performance majors 2 45 minute sessions. Fall Reading Week is November 2-8, 2020. Advocating for continued access to our building and instruments is an ongoing process.

Online lessons will be to go over repertoire and new concepts. There will also be weekly uploaded Video recordings demonstrating technical progress with reflection notes accompanied by a short zoom session. Weekly evaluation, notes on lessons will be reviewed.

In the event we lose access to the current available instruments- accommodations and redirection to available instruments and repertoire will be made. If the performance aspect is diminished, supplemental video conferencing sessions will include discussion of videos of professional performers, analysis of repertoire, historical perspectives and different styles and genres.

The purpose of studio lessons and master class is to provide a solid technical and musical foundation and a thorough understanding of the full range of percussion instruments. As you progress through the various levels of instruction, expectation of technical proficiency and musical expression will increase. The ability to function in various solo and ensemble situations, to handle a variety of musical styles and develop organizational skills will allow you to succeed during your undergraduate career and will give a solid foundation for the future. The only way to be able to attain any level of success is through diligent and focused practice.

Performance/Masterclass Wednesday- 5:45-6:45 ZOOM Video conferencing
Percussion Ensemble Fridays 3:30-5:30 and 2 hrs TBD Co-requisite.

IMPORTANT DATES: MANDATORY ATTENDANCE:

Percussion Ensemble Performances TBD
Concert Dress: Black pants, shoes, socks, solid colored dress shirt.

Assessment is based on the following:
*Tone production/technique: Development of full range of characteristic instrument sounds with ability to perform music of increasing complexity. There is a direct correlation between technique, tone production and tone quality.

*Accuracy Rhythmic, Tempo, Pulse, Pitch and Intonation

*Musical Expression Dynamics, Phrase, Style, Vocabulary

*Preparation. – Aware of assignments from previous lessons with progress evident

- Warmed up
- Set-up prior
- On time
- Notebook
- Ideas for repertoire
- Dictionary
- Look up words/ composer background

Grading considerations/Rubric

A+Outstanding, A Very Good, B Good, C Mediocre, D Poor, E Unacceptable

<table>
<thead>
<tr>
<th>Technique/Tone Quality</th>
<th>90% A+</th>
<th>80% A</th>
<th>70% B</th>
<th>60% C</th>
<th>50% D</th>
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<tbody>
<tr>
<td>Exemplary technique and tone quality</td>
<td>Tone quality is consistent and relates to desired technique</td>
<td>Good skill development but aware of problems. Evident effort</td>
<td>Slow progress, some awareness of sound quality but lack of understanding</td>
<td>Unaware of proper technique. Willful lack of desired sound quality.</td>
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<tr>
<th>Accuracy/Rhythm</th>
<th>90% A+</th>
<th>80% A</th>
<th>70% B</th>
<th>60% C</th>
<th>50% D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm, pitch, intonation and tempo are all solidly under control</td>
<td>Few rhythmic, tempo issues. Few wrong pitches</td>
<td>General control but lacks maturity</td>
<td>Inaccuracies, not confident in basic areas of preparation</td>
<td>Many wrong rhythms/notes Inconsistent tempo</td>
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<thead>
<tr>
<th>Musicality/Phrasing</th>
<th>90% A+</th>
<th>80% A</th>
<th>70% B</th>
<th>60% C</th>
<th>50% D</th>
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<tbody>
<tr>
<td>Dynamics, phrasing and style are maturely expressed.</td>
<td>Thoughtful phrasing and attention to detail and style</td>
<td>Inconsistent attention to dynamics, phrase. Lacks stylistic understanding</td>
<td>Little attention to musical detail</td>
<td>Lack of dynamics or understanding of phrase</td>
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<tr>
<th>Preparation/Attitude</th>
<th>90% A+</th>
<th>80% A</th>
<th>70% B</th>
<th>60% C</th>
<th>50% D</th>
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<tr>
<td>Excellent, consistent preparation</td>
<td>Evidence of Consistent practice, understanding of material</td>
<td>Effort is evident but lacks overall integrity</td>
<td>Inconsistent preparation, late, not set-up little direction</td>
<td>Lacks preparation</td>
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This course has received an exemption from the requirement in the Senate Policy on Evaluation of Undergraduate Academic Performance that stipulates “At least three days prior to the deadline for withdrawal from a 1000- or 2000-level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade.”

A minimum of 2 hours of practice is expected daily including weekends. At this, you most likely will not be able to adequately cover all the assigned material let alone make great strides in your playing. Whether you are going into
performance or music education, you need to achieve a certain level of technical facility and musical understanding in order to successfully perform, teach, motivate and demonstrate. Critical self-examination, and awareness of the sounds you are making and how your body is functioning must be foremost in your practice time. Time management is always an issue. Put practice time in your schedule. G. H. Green keyboard lessons are expected to be learned within a week, in their entirety, without mistakes and at a challenging metronome marking. Similar progress is expected for stick control. Assigned exercises are cumulative, meaning that each time a new exercise is added you continue to practice the previously assigned exercises as well as the new ones. Keep track of tempo, as soon as it feels easy-then bump up the tempo. Be aware of tension and work to overcome it. Other studies such as the Wohlfahrt etudes, and significant sections of repertoire are to be under the hands note-wise and in time even if at a slow tempo.

*If for any reason you will be missing a lesson, it is your responsibility to switch with someone else and/or to reschedule on your own initiative prior to the missed lesson. If you do not, the lesson will not be made up and you will receive a failing grade for that lesson.

First Year
Arpeggios with accompanying major scales, all 12 keys (Green Lesson 22) minor Scales in all 12 keys with proper/new relaxed technique mm 120 to the quarter note. Scales and arpeggios will be eighth notes.

Second Year
See above plus Dominant seventh arpeggios with accompanying Mixolydian mode in all 12 keys mm 116, eighth note triplets

Third Year
All of the above plus dorian minor mode in all 12 keys with the following arpegiated chord progression ii7, V7, I mm 96 to the quarter note- eighth note triplets ascending for four counts then descending followed by two counts ascending plus one eighth note, two counts descending in ii7, immediately into V7 in the same way, immediately into tonic arpeggio in same way.

Fourth Year
Blues Scales- mm 96 to the quarter note- two octaves ascending and descending in eighth note triplets.
*Four mallet chord progressions ii7, V7, I in all keys. Whole note/or broken arpegiations four counts each mm 96.**Creativity will be taken into consideration if you come up with your own exercises that utilize the same material with a similar tempo.

The following list includes the basic materials we will be using during lessons, not including some solo repertory. You should purchase this music on your own, rather than using copies in the studio library; building your library of repertory and teaching materials is essential for your own teaching and performing in the future.

Required Materials:

Snare Drum Books:
Stick Control – George Lawrence Stone
Master Studies I – Joe Morello
14 Modern Contest Solos – John S. Pratt
Portraits in Rhythm – Anthony Cirone
Douze Etudes pour Caisse Claire – Jacques Délécluse
Intermediate Studies for the Snare Drum- Garwood Whaley
Modern School for Snare Drum- Morris Goldenberg

**Keyboard Books:**
- Percussion Keyboard Technic – Thomas MacMillan
- Instruction Course for Xylophone – George Hamilton Green
- Foundation Studies for the Violin – Franz Wohlfahrt
- J. S. Bach Complete Sonatas and Partitas (S.1001- S.1006) for Violin Solo (Ivan Galamian Edition)
- Modern School for Xylophone, Vibraphone and Marimba- Morris Goldenberg

**Timpani Books:**
- Etüden für Timpani, Heft 1(Etudes for Timpani, Book 1) – Richard Hochrainer
- Modern Method for Tympani – Saul Goodman
- The Working Timpanist’s Survival Guide- John Tafoya

**Drumset Books:**
- The Art of Bop Drumming – John Riley
- Groove Essentials- Tommy Igoe
- The Essence of Afro-Cuban Percussion and Drum Set- Ed Uribe
- The Essence of Brazilian Percussion and Drum Set- Ed Uribe

**Suggested Sticks/Mallets:**
- Vic Firth SD-1 General Sticks, (Cooperman or Reamer)
- Brushes

By fourth year, students should have a variety of snare, double ended snare (Swizzlewith felt on one end), bell, xylo (malletech Becker Blues), marimba- 2 and 4 mallet sets of various degrees of softness. Bass drum beaters (matched set of 2 Gauger 4)

Suggested marimba mallet makers- Malletech- concerto, soloist series Friedman, Samuels
**Encore, Marimba One.**
Malletech (Hinger Touch-tone) Medium or Hard Timpani Mallets (red or green) Jason Gintner (JG), Jacob Manion
Cloyd Duff #2 Timpani Mallets – Hickory Handle
Drumset Sticks of your choice
Other Necessities

Pencil and notebook for every lesson
Practice Pad, 10” or larger with a stand you can use while seated
Metronome and electronic tuner combined - Korg TM 50
A-440 tuning fork
Bag of cymbal felts and washers
Two black trap stand towels
Drum key
2 Triangle Clips

i) Course Prerequisites: Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

ii) Grading scale: A+ = 90-100%, A = 80-89%, B = 70-79%, C = 60-69%, D = 50-59%, F = 0-49%.

iii) Academic Consideration for Student Absence: Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student’s final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences
that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

iv) **Academic Consideration for Missing Work:** In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

v) **Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

vi) **Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (https://www.uwo.ca/health/) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.**

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

viii) **Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.


i) **Contingency Plan:** In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times
indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

**ii) Recording of Online Activities:** All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

**iii) Online Etiquette:** Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- "Arrive" to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- Unless invited by your instructor, do not share your screen in the meeting
- Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
• Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

Revised: September 2020